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ON THE COVER: Titania, Queen of the Fairies, under the spell of the angry King Oberon, caresses Bottom the weaver who, through no fault of his own, has been turned into an ass. "Thou art wise as thou art beautiful," says the Queen. The play is *A Midsummer Night's Dream*.

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Music

to get
married by

BY JOHN P. HAMILTON

June brides, and perhaps grooms too, no matter how unmusical, could recognize and identify the overused and often abused wedding marches written by Richard Wagner and Felix Mendelssohn. It's likely true that, in this country, most adults would be stimulated by the melodies of either of these famous compositions to recall the experience of an actual wedding—their own or a friend's. There are, to be sure, some people whose reactions to the stimulation of these marches would be a reverie associated in some manner with the original function of the music as conceived by the composers. For example, associations for Wagner's March would include a part, or all, of the tale of Lohengrin, the brave knight in silver armor who came to defend and marry Elsa, the beautiful maid. The March is used for their wedding. There is a sad ending to this tale, because Elsa was never to ask, or learn, the true identity of Lohengrin who was really the Knight of the Holy Grail, and when she broke her promise and tried to learn his identity, he had to leave her. Those who would be familiar with the original setting of Mendelssohn's March would recall some part of Shakespeare's *A Midsummer Night's Dream* wherein Hermia, a fair maid of Athens, rebelled against the custom of fathers selecting their daughters' husbands. She loved and wanted to marry Lysander but her father thought she should marry Demetrius, and sought the help of the ruler of Athens, who ordered her to obey her father. Hermia ran away with Lysander but she told her friend Helena who was in love with Demetrius, and the four all found themselves chasing each other in the forest. Fairies in the woods, especially the favorite fairy, Puck, became involved in a scheme to arrange for each of these people to fall in love with the first person they see upon awakening. After many interesting developments, everyone is happy and satisfied. Hermia marries Lysander and Helena marries Demetrius. And both marriages take place on the same night as the wedding of the ruler of Athens.

There are many tales of early uses of this material but no one will ever know for certain how Wagner's March came to be associated with weddings and a bride's procession up the aisle of the church, or, how Mendelssohn's March became associated with the newlyweds' recessional. We do know that these interpolated associations are securely rooted in the customs of American society and may well continue to influence the public's reaction to these fine compositions for many generations to come.

So that we may know these wedding marches as only one small part of the total work of these two great masters, I will review some facts of their lives and music that may re-establish proper perspective and insure appreciation of the musical significance of their total contributions.

EXAMPLE A
Felix Mendelssohn
Adagio from Sonata No. 1 (P)
Measures 1-8

EXAMPLE B
Richard Wagner
"O, Thou Sublime Sweet Evening Star" from *Tannhäuser*
Measures 1-4

Felix Mendelssohn was born in 1809, the same year as Abraham Lincoln. Lincoln and Mendelssohn, each in his own distinctive manner, reflected the emerging recognition of man's need to loosen the bonds of form and convention in order to add to the richness of life. Yet, other than the fact that Felix and Abraham were influenced by, and exerted profound influence on, the society of their day, there is no further basis for comparison. Mendelssohn was born in Germany of a very wealthy family. He, unlike Lincoln, had the advantage of a costly education and the very best instruction. He played piano, violin and organ, and even sang with the Berlin Choral Society. When he was about fifteen years old he was considered a mature performer and composer, and showed exceptional skill and facility in improvising. A story about his ability to improvise is especially interesting to organists, even if some of the details of the tale may have been exaggerated through the years of re-telling. Mendelssohn was scheduled for a charity performance with a small town symphony orchestra. He was to play several Mozart piano selections but when he heard the caliber of the accompanying orchestra, he is supposed to have changed his performance to a solo demonstration of improvisations, using thematic material from works by Wolfgang Mozart and Carl von Weber. Felix, at the age of seventeen, was inspired to write an overture to be used as an introduction to Shakespeare's play *A Midsummer Night's Dream*. Many years later, Mendelssohn wrote the complete background music to this Shakespeare play and, of course, this is the work that contains the famous wedding march. For the organ, he wrote three Preludes and Fugues, and six Sonatas, and the slow movements of these compositions are within the technical scope of most amateur players. (Try example A which is the first eight measures of the Adagio, second movement, of Sonata No. 1. Beautiful, isn't it?)

Many historians consider that Mendelssohn is second only to Handel as a composer of oratorios. He was a very active man and in his short life span of only thirty-eight years composed a large quantity of beautiful music for all mediums of performance, from solo instrumental and vocal selections to the more comprehensive forms for chorus and symphony orchestra. He traveled extensively in order to fulfill his professional commitments and, in the course of his travels, had the pleasure of playing upon all the great pipe organs of his time. He is also given credit for reviving an interest in the organ works of the renowned master of the Baroque period, Johann Sebastian Bach. It seems almost impossible to musicians of this era, when Bach's works are vital influences on serious performers, that there was a period of some fifty years after Bach's death when his material was sadly neglected.

Richard Wagner was also born in Germany, but in 1813 when Felix Mendelssohn was four years old. However, Wagner, unlike Mendelssohn, lived a long turbulent life and died in 1883 at the age of seventy. He lived, of course, through a much greater part of the Romantic period than did Mendelssohn and was, therefore, an influential participant in the era that produced such great poets and authors as: Byron, Hawthorne, and Dickens; great scientists and inventors such as Samuel Morse and Thomas Edison; and great musicians including Felix Mendelssohn, Hector Berlioz, Franz Liszt, George Bizet and Giuseppe Verdi. Even Napoleon Bonaparte was spoken of in the present tense during Richard's boyhood. Wagner's contributions are important to the musician and organist not alone for the beauty of his music but also because of his influence on the development of music through the imaginative expansion of colorful means for expression (revival of interest in opera was the beginning of the extensive colorful orchestra instrumentation that has become commonplace today), and expansion of basic harmonic concepts and compositional techniques. (One such technique is illustrated and analyzed at the conclusion of this article.)

Wagner's operas and music dramas are tremendous interdependent developments of all elements of music and drama. The musical concepts are interwoven with the dramatic implications, and the thematic material is consistently identified with orchestral voicing and dramatic character. Richard Wagner is considered, by many musicians, to be the most influential composer since J. S. Bach. His work was almost exclusively devoted to the development of the music drama, yet his orchestral scoring for these large operas and dramas is so profoundly artistic and musically adequate, that parts of these great works are used as concert material for symphony orchestras, jazz combos and supper club organists. For instance, one simple technique that Wagner popularized is the deducted alteration of the tonic harmony. Example B is an excerpt from Wagner's "O, Thou Sublime Sweet Evening Star" from *Tannhäuser*, a composition illustrating the use of this simple, but effective, technique. The harmonization (which in Wagner's works, is as important to the total effect as is the beauty of the melody) is: Tonic triad (I chord) in measure one; super tonic triad (II chord) for measure two; basic dominant harmony (Lowered 3rd and augmented 5th for three counts and then a regular V7 chord) in measure three. In the resolution of the V7 chord, measure four, the regular tonic triad of this key (C, B, D) is deducted as, a tonic triad with root (C) retained, 3rd lowered (B to B^b), and 5th raised (D to D[#] written enharmonically as E^b), thus sounding the tonic chord of E^b major as a colorful resolution of V7 of G.

Let's play the Hammond

In the April (1964) *HAMMOND TIMES* you were told how to know on which note to start on the upper manual keyboard, to pick out your tunes by ear so they would sound well and fit with the left-hand chords on the lower manual. You were told the importance of *singing* and playing what you sing. Not singing what you play, but playing what you sing. Always imagine that you are "singing with your hands." Whatever variations you dream up as you whistle, or hum, or sing any melody, can be played with your hands. Teach yourself to listen, listen, listen to everything you play. It is a sad fact that some amateur organists are so intent on reading exactly what is written, that they lose all sense of music expression, or individuality or creativeness in what they are doing. If what you are playing expresses what you feel, at the moment you feel it, you are starting to enter into the wonderful musical world that only those who play by ear can ever enjoy. Keep experimenting with sounds that appeal to you. Be influenced by those of great experience, but do not become a slave to other organists' ideas. If you are ever going to express your own individuality, NOW is the time to start.

Assuming that you have digested what was given you in the April article, we will now take up the chord progression - E7 - A7 - D7 - G7 - C.

Dictionary of above chords in the best position conducive to smooth progression.

The TOP NOTE of each chord is encircled—
Listen to this top note as you play each chord.

CHORD	NOTES IN THE CHORD reading left to right
E7	B—D —E— (G#)
A7	A—C#—E— (G)
D7	A—C —D— (F#)
G7	G—B —D— (F)
C	G—C — (E)

Now, let's look at the NATURAL PROGRESSION OF CHORDS (Tonal Magnetism) E7 - A7 - D7 - G7 - C

1. On the lower manual, play G7 chord (G-B-D-F) in your left hand, and follow it by C chord (G-C-E). Harmony books call this "resolving" the chord. Listen how smoothly and naturally the G7 chord progresses to the C chord. C acts as a magnet for G7. That is why "Natural Progression" is sometimes referred to as "Tonal Magnetism." Now play G7 chord, and see if you don't feel a pull into the C chord.

2. Next, play D7 chord (A-C-D-F#) and go to G7 chord. Notice how smooth it sounds. Now go directly from D7 to C chord. Listen how ugly and impossible it sounds. D7 must go to G7 before going to C. Try it. Now go back to A7 (A-C#-E-G) and follow it left to right on natural progression to D7 to G7 to C. Next start on E7 (B-D-E-G#) and go left to right through the natural progression until you get to C.

Quite often, C goes to C7 (G-Bb-C-E) which always, in any piece goes to F chord (A-C-F).

Now play the following left-hand chord "warm-up" exercise:

WARM-UP CHORD EXERCISE FOR LEFT-HAND ON LOWER MANUAL

C G7 C
C D7 G7 C
C A7 D7 G7 C
C E7 A7 D7 G7 C

The positions of the above chords are arranged so the top note of each chord in the progression, moves one-half step down at a time (chromatically).

G# to G to F# to F to E
top note of top note of top note of top note of
E7 chord A7 chord D7 chord G7 chord C chord

This makes for a tenor or obligato-harmony effect which enhances your songs 100% soundwise. It also makes for smoothness of the chord changing in the left-hand.

EXAMPLES

Here are a few "oldies" showing the application of natural chord progressions or "tonal magnetism." In other words, the purpose of these pieces is not to teach the songs as such, but to give you experience in natural chord progressions. This will help develop your ability to harmonize melodies by ear.

by EAR Conclusion

BY SAMUEL B. McKEE

In this, the third and concluding segment of Mr. McKee's article, please note that the first few paragraphs are a repetition of Part II, in its entirety, which appeared in the February, 1965 issue. This was done in order to achieve maximum clarity and continuity for Mr. McKee's subject.

Observe that a natural progression is used in all the song examples, and has been underlined. Note that the chords in the following song examples have been placed in their order of occurrence. It is now up to you to "feel by ear" or experiment when to change them. Playing by ear with the use of these "crutches," is just another step up the ladder to eventually playing entirely by ear, without help of any kind.

You may notice that we are working in the Key of C only, at present. It is easy to play in all keys by ear, but first we must be thorough about playing in one key at a time.

Additional Dictionary of Chords, in recommended position—to be used in the following song examples—

CHORD	NOTES IN THE CHORD reading left to right
C7	G —Bb—C—E
Dm	A —D —F
D# diminished	F#—A —C—D#
F	A —C —F
Fm	Ab —C —F

PRACTICE PROCEDURE—"OLDIES" WITH CHORD SYMBOLS

1. Sing melody starting on the note indicated (words if possible). On the upper manual, pick out tune by ear to *fit the words*. Many pieces repeat the main theme, before the middle part (bridge) and then return to main theme.
2. Sing melody (do not play the right hand as yet). Play bass chords by ear, on lower manual to *fit singing*.
3. Sing melody (words if possible) and play hands together. Keep experimenting until your "crossword puzzle" fits into place.
4. Experiment with your drawbars for various sound effects.

CHECK THE PRACTICE PROCEDURE ONCE MORE AND FINISH ONE STEP AT A TIME—The note on which to start is indicated at the right of each title—

1. *Shine On Harvest Moon*—Tune starts on F on upper manual.
A7 D7 G7 C

2. *I'm Confessing*—Tune starts on G on upper manual.
C A7 D7 G7 C—Bridge is C7 F D7 G7
3. *Alice Blue Gown*—Tune starts on C on upper manual.
C A7 D7 G7 C A7 D7 G7 C C
A7 Dm G7 C E7 F D# dim. C A7 Dm G7 C
4. *When Irish Eyes Are Smiling*—Tune starts on G on upper manual.
C C7 C C7 F C F C A7 D7 G7 C C7 C
C7 F C C7 F D# dim. C A7 D7 G7 C
5. *Memories*—Tune starts on A on upper manual.
C D7 G7 C C7 F Fm C A7 D7 G7 C D7 G7 C
C7 F D dim. C A7 D7 G7 C
6. *Five Foot Two*—Tune starts on E on upper manual.
C E7 A7 D7 G7 C—Bridge is—E7 A7 D7 G7
7. *Liebestraum*—Main theme—Tune starts on E on upper manual.
C E7 A7 D7 G7 C

In this HAMMOND TIMES article we have still just "scratched the surface" of tools to be used in learning to play the Hammond Organ by ear. Everything discussed to this point, has been based on orthodox rules of standard harmony as it is taught in all state colleges and universities. However, I have tried to boil it down to bare essentials, because much of the harmony presented in schools is "excess baggage" having no immediate or practical use for the busy homemaker or professional man who wishes to relax and have pleasure at the Hammond Organ.

In other words, it is this writer's conviction that in the field of Harmony, it is more important to concentrate on the few important chords, in their one best-sounding position and how to apply them, than to laboriously memorize or learn to build mathematically, the innumerable major, minor, augmented and diminished chords in all their various positions, most of which will never be used.

It is recommended that you read this article through several times in order that you may get the full impact of what is intended to help you enjoy your Hammond Organ even more than before.

If you have stayed with this small lecture up to this moment, and perhaps have gained even one helpful germ of an idea on which you can expand later, I will feel well repaid for my effort.

Mr. McKee is the author of *How To Play The Hammond Organ By Ear*, available from Hollywood School of Popular Music, 6844 Sunset Blvd., Hollywood, Calif. Price is \$1.50.

Traditionally, students were taught to read music all the while unaware that chords were constantly "making the scene." The invention of the Hammond Organ was a timely forecast of today's automation. Early pipe organs, produced entirely by hand, were unbelievably primitive in their mechanisms. The Hammond Organ, however, used electricity to produce sound rather than to run a motor which pumped air for the pipes!

Instructors in the early days of the Hammond Organ, schooled in only the classical idioms, did not understand the ease with which a beginner, previously incapable of playing a tune on anything, could be shown how to make music if he learned chords. Though skilled in the traditions of the concert organ they found it difficult to deviate from their training and got nowhere with Hammond beginners.

A relatively short time before the invention of the Hammond there was a widespread surge in the popularity of the "Theatre Organ" of the silent movie days. These instruments, designed to accompany a "meller-drammer" rather than to promote culture, were tuned, voiced and regulated accordingly. They specialized in dripping sentiment from throbbing tibias, crisp brilliance of saucer bells, thunderous roar of mighty diapasons or the raucous bleat of rasping reeds. Musically, they upset the long-hairs but thrilled the galleries. Performers were largely unschooled hopefuls who knew how to play the current song hits and that was about all. Happily there were exceptions and quite a number of fine musicians "lowered their standards" to make a few honest dollars and substantial names for themselves playing "Theatre Organ". Many of these organists even without traditional training played magnificently. They used "the chord method" which they had discovered on their own.

For some years now, the virtually total penetration of the phonograph, radio, and television has insured that anyone and everyone who can hear at all has been stormed from all angles with music of every conceivable variety. It is reasonable to assume that this huge quantity of music, in many cases, has sophisticated the taste of thousands to the point where they can discern quality. As tastes and personal preferences matured, the desire for something fresh, new and possibly more worthwhile followed. This is obvious in today's harmony.

The musical freshness desired by those who have heard music constantly (and who hasn't?) is far beyond the Stephen Foster era where the Dominant, Sub-Dominant and Tonic harmony (I, IV and V7) were sufficient. Today's ears have heard music by too many good arrangers and musicians to hold still for mediocrity.

Recently there has been a growing interest by recognized schools in the latent talents of the general public. Through adult evening classes in the theory of music many music lovers, as well as private teachers, who hadn't an early advantage in their own training and taught only what they had heard about, are taking advantage of a chance to learn.

Today's counterpart of the silent movie's theatre organist has more interest in knowing more about music than is commonly suspected. Understanding how the Dominant of a key "leads into" the tonal center gives them cause to wonder about other similar things in music, and the difficulty in finding instruction material as well as instructors who can help them is discouraging. These problems haven't bothered the well-schooled musician who is taught to read what he plays and is seldom thrown into the drink to "sink or swim."

The do-it-yourself musician seeking to understand theory is due for a surprise when he confronts the circle of fifths in its original form and tries to coordinate it with how he knows harmony should progress. Herman Von Helmholtz (1821-1894), the surgeon, physiologist and physicist, is credited with many discoveries in acoustics—the science of sound. His theories of the importance of the 5th in the over-tone series makes the 5th as a Dominant a logical sound. Science measured each tone to its fifth and projected it in this manner on the circle. The artistic musical sound employs the same scientific interval, but its sound in its application is from the fifth rather than toward it!

The beginner is concerned with the names of the chords to and from which the music he plays is progressing. The use of Roman numerals to denote the chord's position in the scale is not a new device. It offers a stable form with which to perceive music's mechanism.

The first understanding of harmony to a beginner who learns to play "by the chord method" is that music will proceed from the dominant, or from its fifth. When he is suddenly confronted with a circle which appears to GO BACKWARD to his hearing it is, to put it mildly, frustrating.

The Circle Of Fifths

BY RANDY SAULS

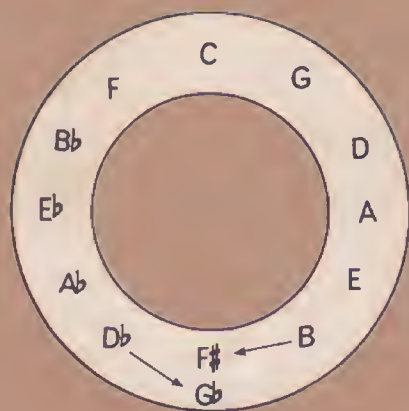


Figure 1. Circle of Fifths showing tones moving TO the fifth.

Since the basic form of progressions is from the dominant to the tonic or tonal center, explaining the circle of 5ths in the manner of its sound is more logical to someone who is learning to *see* what he is learning to *hear*.

CIRCLE OF FIFTHS

(As Used In Root Tonic Progressions)

Using Figure 1 for a pattern of a progression of chords, the following will result when arranged in proper voice leading of chord tones:

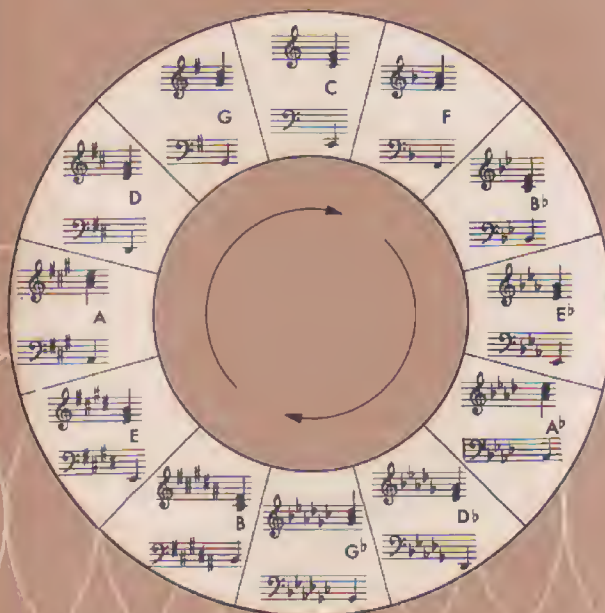


Figure 2. Circle of Fifths showing tones moving FROM the 5th as in progressions.
(Reprint from Thinking Organist texts, used by permission of copyright owners.)

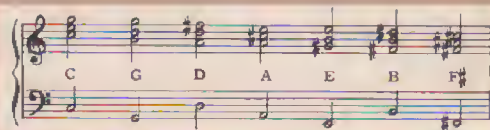


Figure 3. Voice leading of Chords from Circle, Figure 1.

Even the most unmusical ear would describe this as a "backward" sound. On the other hand, Figure 4 shows a "forward" sound in contrast:



Figure 4. Voice leading of Chords from Circle Figure 2.

The progression of harmony in Figure 4 has a distinctly *forward* sound and it moves as music normally sounds. Alternate between Figures 3 and 4 for proof to your own ear of this nature of the progressions of harmony.

Follow Figure 4 with Figure 3 played backwards (From F# back to C) and it will complete the circle in Figure 2 with this "Forward" sound.

After playing Figure 3 follow it with Figure 4 played backwards to complete the circle of Figure 1 in a "backward" or retrograde motion.

The "sacred" attitude of any well-schooled musician toward his teaching is understandable. The untrained performer in spite of the envy he may secretly harbor holds a deep respect for the knowledge and skills of playing. Yet to take a device conceived by a scientist and reverse it for convenience hardly breaks the bonds of propriety. Psychology once claimed that left-handed people should be taught to write with their right hand but the resulting frustration disproved that theory quite some time ago.

The average person's natural forward motion is in a right-handed, clockwise direction. Even without being prompted people think in this direction. Harmony proceeds by progressions toward the final tone which is its rest tone, its finality, you have had it and you can quit now. It is somewhat baffling when a destination is not reached by going forward!

Those who think of the circle in its original projection often find difficulty in altering their direction until they have studied the modern trend in progressions of harmony. Those who will conform to a device which beginners can see will find it easier to "get through to them" in many other things which had heretofore seemed difficult. Finding the right chord to accompany a melody can be read "loud and clear" when a student can both SEE and HEAR what he is doing. There are many worthy aspirants struggling with an art for which others seem more talented and it is hard to deny them the opportunity of seeing the circle of fifths in a manner which they can understand.

Drawings and some of the material of this article are from:

THE THINKING MUSICIAN'S CIRCLE OF FIFTHS

By Randy Sauls

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Instructors Publications

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arranging work

BY JOHN P. HAMILTON

Bruce Prince-Joseph's arrangement of *The Workshop Hymn Melody* is a skillful example of the serious modern style of music writing.

Well-schooled musicians of the modern era seem to have a great desire, perhaps even an impelling need, to experiment with means for musical expression that extend beyond the confining musical formulae that have become so familiar and therefore so comfortable to the interested but technically unskilled public. Very few people whose interest in music is primarily that of listener or amateur performer would be intrigued by experimental concepts of musical expression. They tend to prefer the patterns that have become well standardized, such as popular music, folk music, and hymns that utilize the most basic harmony. By contrast, the serious musician of today has had the opportunity to hear and to perform so much music that conforms to the rather rigid rules of tonal sequence and chordal resolution that one can easily understand why with this training he might develop a desire to overcome, and just to expand, the standardized tendencies.

Yet, along with his successful development, a performer, and especially a composer, often experiences a strong desire to express himself with new or less familiar methods. For example, if one writes a dominant seventh harmony, can he risk becoming blasé by writing something other than the expected resolution of a third up, fifth up or down, and seventh down?

The ambitious musician therefore must try to develop his knowledge and understanding to a degree that will insure whole-hearted support of the serious composers and arrangers who are honestly trying to extend man's very limited concept of sound experience. The means that are employed in an attempt to extend the expressive potential of music and achieve a new sound range from the novel use of ancient formulae and scale structures to a completely atonal (without central tonality or without tonic identification and emphasis) construction with abrupt and fanciful rhythmic organization. However, many and perhaps most of the composers and arrangers who are interested in these modern idioms employ effective development of dissonant factors—so-called chords of the ninth, eleventh, and thirteenth—yet still remain within the framework of traditional concepts. Often composers write in these modern idioms which revolve around the secure establishment of a central tonal tendency or keynote. Prince-Joseph's arrangement is thrilling proof of the effectiveness of modern idioms when developed by a master craftsman. (Fortunately, there is available a vast amount of music of this type that has been written especially for Service use.)

Perhaps about ninety percent of the hymns performed on the organ are arranged in the standard four-part harmonization with the right hand playing the soprano and alto parts, the left hand playing the tenor part (both hands playing on the same manual), and the feet playing the bass part on the pedal clavier. A common variation is to play all four parts on one manual, just as you would play them on a piano. Occasionally, another style is heard with the melody played with the right hand on one manual (usually single tones, but possibly a chord) and the left hand with full harmonic support on a different manual, the pedals playing the bass. A much less frequently

heard variation is the one used here by Bruce Prince-Joseph, wherein the melody is harmonized with a three-tone chord played 8 va (octave higher than sung) with the right hand and, on the same manual, the left hand duplicating the right hand part an octave lower. Usually then the pedal would play a harmonic-type bass part. Mr. Prince-Joseph's example, however, has a bass part that is not constructed on monophonic principles, but is instead an added voice with a distinctive rhythm that complements the total majestic style he has created. The pipe organ registration suggestion is intended to give tonal significance to the style of robust performance. The suggested use of 16' tone must be carefully adjusted to avoid an indistinct mass of tones. This is especially true because of the middle and low-middle range of the left hand part. The full organ designation indicates a strong series of 8', 4', and 2' tones with the normal complement of overtones for diapasons at 8', 4', and 2' pitch. This effect can be obtained on your Hammond Organ with 00 4643 121 which has a well-balanced 8' and 4' (first two white drawbars), a moderate quint (first black drawbar), a normal 2' super octave for the strength of the fundamental 8', and just mild super-structure with the tierce, larigot, and 1' octave above the super octave (last three drawbars, two black and one white). Now if one would add a small amount of 16' (sub octave) such as 20 4643 121, he would have a fair sound of full organ, including 16', but without reeds. Reed tone of the woodwind type could be added, and the drawbars readjusted to allow a slight predominance to the imitative quality of the oboe or even the clarinet. This effect might generally be described as flute with oboe or diapason plus oboe. When, as in this instance, the indication is for full organ with reeds, the reed color desired is the very rich upper partial structure that is inherent in the trumpet and brass instruments. (Brass instruments represent one of the two divisions of organ reed classification.) The rich upper partials of the brass added to the basic full organ with sixteen foot as developed thus far could be 22 4643 332. Obviously, no vibrato or tremulant is to be employed. The final adjustment would be to balance these combinations with greater intensity and perhaps increase the brilliance of the superstructure harmonics of the brassy reeds. The timid performer may be satisfied with 23 6778 665 and a pedal of 65, but more of a bombarde effect is possible with a 76 pedal and 45 7868 777. Set this *Full Organ* with Reeds at 16' on one manual, the great manual, and if you have reverberation, turn it on full.

When preparing to perform Bruce Prince-Joseph's arrangement, play it once through with left hand and pedal and then with right hand and pedal. One may want to practice both hands without the pedal since a special kind of difficulty is encountered with the left hand duplicating the right hand one octave lower. This, in reality, makes the left hand a reversal of the right hand (thumbs face each other).

When Prince-Joseph thought through the original melody for a stimulation of ideas for his arrangement, it is possible that he imagined good, strong lusty singing by a church congregation. The slight, but significant, alteration made in the rhythm of the melody almost suggests the use of opening words, "Oh, God, Almighty God". Try speaking these words to the rhythm of the first two

shop

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measures, and you will be impressed by the grandiose, melodic effect. The change of formula for the left hand on the third beat in measure three is a dramatic development and is used in measures eleven and twelve, but with an artistic change in harmonic development that suggests the interesting progressions of the last four measures. The bass part (pedal), as previously explained, is an added voice with its own rhythmic contribution. The sixteenth notes sound almost as grace notes. The dissonant factor in the bass part seems to depend upon the sug-

gestion of passing or neighboring tones—first measure bass note E half note, then the F sharp as written; second measure G sharp, F sharp, and then E as written, etc. The most remarkable bass tone effect is reserved for the final measure when the manuals sound a tonic major and the bass responds with a minor third skip. Here is an indication that Mr. Prince-Joseph is not just manipulating, as one often suspects is done by composers writing in this idiom, but rather that he really is imagining and hearing music in this advanced tonality.

With Majesty

ff Full Organ (incl. 16's and Reeds)

Beginner's Corner

BY MILDRED ALEXANDER

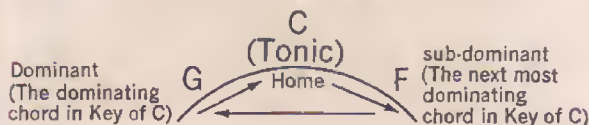


Since Mendelssohn is the composer honored in this issue of HAMMOND TIMES, it seems worthwhile to find out which qualities made this artist great; and, here in the BEGINNERS' CORNER, it also makes good sense to see how these qualities can be applied to improve your own playing, whether your leanings be toward classical, church, or popular music.

Mendelssohn was a classicist, completely observant of FORM. How can it profit a beginner to learn about FORM? Well, in plain language, each song has a "home base" (chord, or key), and it keeps breaking away from that chord, and working its way back "home" again to that same chord. There are only so many ways and places to go, and get back "home" correctly in good FORM. The sooner you are aware of FORM, and patterns for breaking away and working back towards the "home" chord, the quicker and easier you will learn to play, memorize, transpose, and improvise.

For example: *Long, Long Ago* starts off with its home key (the Tonic), C, and goes to G7 (the most dominating chord in the key of C—the dominant 7th), and back "home" to C (Tonic). Look how many other songs start off with this same chord pattern: *Hindustan, Calcutta, Yellow Bird, Chicago, Vaya Con Dios, Hi, Neighbor, Beer Barrel Polka, Liechensteiner Polka, Chopin's Nocturne*, that became *No Other Love*, the theme from *Three Penny Opera*, that became *Mack The Knife*, and so many more.

Learning "The Clock," or CIRCLE OF FOURTHS (because going Clockwise constitutes natural progressions —each key progresses naturally to the next), is such a good, understandable way to learn FORM and patterns to break away from "home" and work back to "Home base." As is always the best way to learn anything, let's start with first things first, and learn a little at a time.



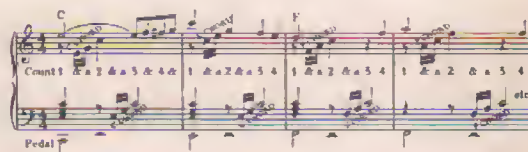
Many songs use this pattern: Going from the Tonic (in this case (C), clockwise to the next progression, the sub-dominant (F), jumping back on the clock to the dominant 7th (G7), and back home to the Tonic (C). Try *Aura Lee, I'll Always Be In Love With You, I'm In The Mood For Love*, and see how many more you can find.

Mendelssohn starts his famous *Spring Song* with this same pattern, and when he gets back to the Tonic, C, jumps back 2 places on the clock, to D7, then works back "home" clockwise, from D7 to G7, home to C.



Almost the same pattern, Tonic, progress to Sub-Dominant, back to Tonic, jump back 2 spaces on the clock and work back home. In the key of C, this means play C to F, back to C, jump to D7, G7 and "home" to C. Try *Dear Heart, Wish You Were Here, Deed I Do, Hands Across The Table, If I Had You, Ole Rockin' Chair*, and see how many others you can find.

Mendelssohn was also a master of improvisation. He could "add to" the simple melody, and play around it. So can a beginner. You can fill in the empty spaces (when the melody isn't moving) with arpeggios, that are only chords, broken up into single notes. See how much Mendelssohn added to his *Spring Song* just by "filling in" with arpeggios in each hand, and then you do the same.



Please be learning the basic chords WELL, so we can soon learn to improvise and "add to" these basic patterns by slightly altering the major chords.

One of the most important lessons we can learn from Mendelssohn's music that is the essence of refinement, is to play in good taste. How can a beginner play with refinement? By playing well, with feeling and expression. You can play sad songs without being maudlin. You can play happy songs without being raucous. You can play unflatteringly by becoming thoroughly familiar with, and playing often, the songs you have already learned. Yes, a beginner can play artistically, with refinement, and well.

FUN AT THE HAMMOND



BY ORVILLE R. FOSTER

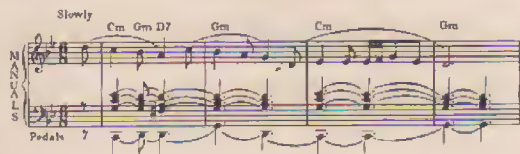
The choice of the music of Mendelssohn for this issue is fortunate for those organists who are desirous of developing a good left hand technique (and what *thinking* organist isn't?). The beauty of many of the profuse works of this master make his offerings particularly worthy of careful study as examples of good organ arrangements. It is an easy thing to browse through music, play a few of the lead lines (melodies) with the right hand and fill in a sketchy left hand and pedal part, and then, when the going gets rough, say to yourself, "Oh, that's too hard for me, and it probably doesn't sound well anyway!" This is done constantly by all organists, but the truth of the matter is, if you really want to become a better organist, if you

Left hand beauty in

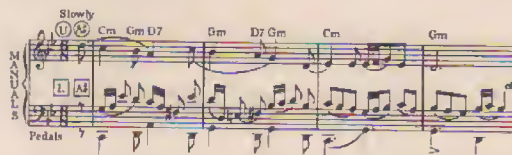
want to increase your musical "vocabulary," to learn new numbers and to expand your vision, musically, into other fields which you know little about, then this type of "browsing" will do you a great deal of harm. Rather, it would be wiser to settle on a few new numbers periodically, and to learn them well.

Now, by learning them well we mean following the beauty of the melodic line at least to the completion of the first few musical thoughts. Then, if the melody pleases you, and you feel you would like to really *learn* the number, go at the left hand part and see what it does to enhance the beauty of the melodic outline. Many times you will want to add something of *you* to the particular arrangement you are studying; it may have a sketchy or "commercial" left hand part . . . that is, it may be rather too conventional to suit your mood. This is one of the great joys of playing organ. When you play for your own pleasure in your own home, you are not doing a work of the masters, written especially for that instrument, where every note must be played exactly as the master has written it. Rather, here, you are exploiting your own arranging possibilities to see what can be done in your own way to embellish the printed arrangement. The charming little SONGS WITHOUT WORDS, a group of pianoforte compositions (almost 50 of them), which Mendelssohn did so well . . . these lead themselves beautifully to organ adaptations. Let us take a look at one of them.

Here we have the Song Without Words Number 6, Opus 19, in G minor, sometimes called *The Venetian Boat Song*. It is written in a minor key to give a softness and sweetness to it; it is in 6/8 time to create the effect of the soft undulations of the boat as it glides over the water. Let us take it first with right hand melody like this:



Now, you notice that the left hand part was merely sustained chordal progressions, merely a tapestry background for the right hand melody. It could be changed by adding motion in the left hand, a slight rhythmic counterpoint, thus:



But even if you have observed carefully the registrations which I have marked for it, and have tried several times to smooth it out, and finally the opening bars have a much-desired little "lilt," the real beauty has not been obtained—for this reason: it will sound much better if you put the melody in the left hand, and the chordal background in the right hand. Observe the NEW registrations, and listen carefully as you play the following:



Let's add a "tremble-bowing" effect in the right hand . . . that beautiful, scintillating effect of shimmering strings used by so many symphonic conductors and arrangers. How do we do this "tremble-bowing"? Push the right hand fingers down on all three or four notes of the chord, then start rotating the hand rapidly from side to side; just barely lift the outside notes . . . let the fingers ride up on the keys . . . and hold the middle tone of the chord firmly . . . that middle tone does not move! It is the anchor, and the other tones rotate around that middle tone . . . do not strike the tones of the chord . . . just press them firmly, yet lightly, as you rotate the chord rapidly from side to side. Let the dead weight of the whole arm be the compelling force which causes the tone. Got it? Do it often to perfect it. Now, here is the NEW SOUND of the *Venetian Boat Song* . . .



It would be most advantageous to your furtherance of your good organ playing if you would set up a rule to "Make your left hand do *everything* your right hand can do." You are only as good an organist as your *left* hand is capable . . . so get busy now, not with just this Mendelssohn number, but with many of the numbers you have played for a long time . . . put the melody in the left hand at times, and give the right hand some "shimmering strings" effects, and you'll find that you will be having more and more FUN AT THE HAMMOND.



All the music reviewed by Porter Heaps can be purchased from your local music dealer or directly from the publisher. Please do not send orders to Hammond Organ Company.

BY PORTER HEAPS

BROADWAY CLASSICS

arr. by Nelson Varon
Harms, Inc.

\$1.95

This is No. 23 in the MPH Series for All Organs. If you are a regular reader of my reviews you'll know that I recommend that you own all of this series, starting with No. 1 so that you will have, eventually, a complete library of the copyrights held by Music Holding Corporation, all of which are standard, familiar pop tunes.

MUSICAL MOMENTS IN PRAYER

for all organs

arr. by Mark Laub

Sam Fox Publishing Co., Inc.

\$1.50

Easy to play arrangements of ten melodious sacred numbers which include perennial favorites like *Just For Today*, *The Prayer Perfect*, *God Gave Me You*, and *Be Thou My Guide*.

TSCHAIKOWSKY FOR THE ORGAN

arr. by Homer Whitford
Boston Music Co.

\$2.50

Twelve of the best known Tschaiowsky melodies in simplified arrangements for the home organist, forty-six pages of fine music. This is an excellent folio. On the rear cover it says you can write for an "Examination" copy. Why not do it? You have nothing to lose.

THE THINKING MUSICIAN'S CIRCLE OF FIFTHS

by Randy Sauls

Instructors' Publications

\$3.50

This is rather ambitious project which will unquestionably help you to understand music better. While there is quite a bit of theory in the book, most of it is concerned with the practical application. If you are confused as to what this circle of fifths is all about, this book will make it clear to you. Since chords "progress" according to the circle of fifths, the book is actually a very clear presentation of modern chords and chord progressions. In fact, he could just as well have titled the book, "Modern Chord Progressions" because that is what this circle of fifths is all about. If you study the many musical illustrations thoroughly, you'll find out how the professionals reharmonize melodies in the modern manner.

RED ROSES FOR A BLUE LADY

by Sid Tepper and Roy Bennett

Mills Music, Inc.

75 cents

Another single, arranged by Ben Kendall. Two pages long, and easy to play.

EMBRACEABLE YOU

by George Gershwin

New World Music Corp.

75 cents

A single in the MPH Organ Solo Series which appears to be the new name for the Electrotone Series with which you are already familiar. The arrangement, as an organ solo, is stunning. This includes the verse as well as the chorus. Done by Mark Laub.

SELECTED HAMMOND TUNES

Volume 8 and 9

arr. by Jerry Vincent

Roslyn Publications, Inc.

\$2.00 each

Two more folios in this popular series of arrangements of hit tunes for the Hammond Organ. Add the name of Jerry Vincent to your list of arrangers whom you can depend on to do a good job. All the numbers are familiar hits. This is music you'll want to play.

VINCENT PLAYS "HITS FOR KEEPS"

Roslyn Publications, Inc.

\$2.00

Are you acquainted with Jerry Vincent's arranging style? If not, get with it. The music is never hard to play and you'll love those juicy chords. Contents include *Skylark*, *For Favor*, *This Is All I Ask*, and seven more hits.

TWO PIECES FOR ORGAN SOLO

by Homer Whitford
Boston Music Co.

\$1.00

Two very attractive original compositions—*Allegro con Spirito*, and *Elegy*. They are on the melodious side, and are about medium difficulty. The *Allegro* would make a nice scherzo-type recital number.

HIT-FEST

for all organs

arr. by Mark Laub

Sam Fox Publishing Co., Inc.

\$1.75

Mark Laub arrangements, that means they're good and playable, of seventeen pop standards from the Sam Fox catalogue. Contains numbers from *"Brigadoon," Almost Like Being In Love, Fascination, Midnight In Paris, You Turned The Tables On Me*, etc.

FAVORITE SONGS MOVIE HITS

Robbins Music Corp.

\$2.00 each

No. 1 and No. 2 in the Robbins All-Organ Series. Arrangements are by Louis Hollingsworth with registrations by Rosa Rio. The selections are all familiar standards, done in very easy two-page arrangements. Printing is on two staves which makes for easier reading.

HOW GREAT THOU ART

arr. by Fred Bock

Sacred Songs, Waco, Texas

\$1.95

Every place I go someone asks me if I can play *How Great Thou Art*. Now I can because here it is along with nine other beloved sacred melodies, songs like *In The Garden, To God Be The Glory, He'll Never Let You Fall*, etc. If you specialize in sacred music, you will want this collection. The music is simple to play although some of it gets into three and four flats.

INDEX TO PUBLISHERS

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Sam Fox Publishing Co., Inc., 11 West 60th Street, New York, N. Y.



MUSIC FOR EVERYONE
Bob Ralston at the Hammond Organ
RCA Camden
CAL-845 (Mono) CAS-845 (Stereo)

Bob Ralston's musical accomplishments, which led to his joining the orchestra of Freddy Martin and, more recently, Lawrence Welk, are readily apparent in this album. Bob deftly applies his highly distinctive touch to every selection. *Tea For Two*, *I'll Be Seeing You*, *When My Baby Smiles At Me*, *Tico Tico* and *Fascination* combine with other numbers to make this album well worthwhile.

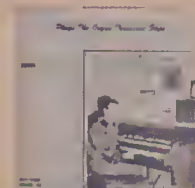


RAY McNAMARA at the HAMMOND ORGAN
Ray - Mac No. 100 (Stereo)

Ray McNamara is very well known in and around New Orleans where he has spent many years as a performer and composer. Before his present preoccupation with supper club work, Ray was staff organist for New Orleans radio station WWL for 22 years. On this record you'll find some of your favorite old standards. Among them are *Laura*, *Fascination*, *Tenderly*, *Time On My Hands*, *As Time Goes By* and many more recent hits.

JIMMY RICHARDSON PLAYS THE ORGAN TENNESSEE STYLE
Jimmy Richardson at the Hammond Organ
Marcile Records Shelbyville, Tenn.
MLP 165

Jimmy puts his Tennessee touch to some of the latest hits including *Hello Dolly* and *I Left My Heart In San Francisco*. With style and grace Jimmy also includes the standards, *Third Man Theme*, *Java*, *Till There Was You*, *Talk of the Town* and many more wonderful melodies that you will enjoy.



D'ERCOLE'S PRESENTS WAYNE MASON
at the Hammond Organ
D'Ercole's—Midlothian, Illinois

Wayne Mason makes marvelous music in this album crammed with seventeen bright and bouncy selections. There is a copious amount of very listenable material here, and you'll be glad you did—listen that is! *Never On Sunday*, *I Wanna Be Around*, *Dancero*, *I Left My Heart In San Francisco*, *One Mint Julep* and *Mr. Lucky* are only some of the musical gems on this record.

record report

BY THE EDITOR

THE SWINGING' SOUND OF SOUL
Paul Griffin at the Hammond Organ
Audio Spectrum SAS-606
Spirituals that swing . . . that's what you'll find in this album full of religion with a beat. Paul's arrangements bring a new sound to long-standing favorites such as *Swing Low Sweet Chariot*, *Saints Come Marchin' In*, *Joshua*, *Old Time Religion* and others.

PAUL GRIFFIN



DO YOU REMEMBER? RADIO'S GREATEST THEMES
Eddie Layton at the Hammond Organ
EPIC LN 24146

Eddie Layton has gone back a long way to bring us these recollections of yesterday. The late "thirties" and most of the "forties" live again when Eddie plays classic themes such as: Easy Ace's *Manhattan Serenade*; Eddie Cantor's *One Hour With You*; Lorenzo Jones' *Funiculi Funicula*; *Valse Triste* from *I Love A Mystery*; Kay Kayser's *Thinking of You* and twenty-nine other old-time, all-time greats. Do you remember? If you do, you'll get a kick out of this album.



NITE LIFE
Sal Cordaro at the Hammond Organ
Di No Records - Arcadia, Calif.
V 20063 (Stereo)

There is really no limit to the supply of distinctive rhythm you'll find on this recording. On this disc, Sal's and the Hammond's versatility are displayed at their finest. Just a few of the lively numbers are: *Jealousy*, *Fascination*, *Girl From Ipanema*, *Moon Glow*, *Alley Cat*, *I Wish You Love* and *Hello Dolly*.

LIVE!
Brother Jack McDuff at the Hammond Organ
Prestige PR 7274

Recorded LIVE at the Front Room in Newark, New Jersey. The album is a "live" one too. It's alive with McDuff originals, including *Rock Candy*, *The Sanctified Samba*, and *A Real Good'un*. More familiar titles such as *It Ain't Necessarily So*, *Undecided* and *Whistle While You Work* have been taken by Brother Jack and transformed by his distinctive jazz treatment into an entirely new experience for the listener.





by Ted Branin



LET'S HAVE A Musical Party

Have you ever had a musical "get-together" with some friends who play other instruments? If not, you certainly should include yourself and your Hammond Chord Organ in this kind of fun-sharing with your friends. We all have a desire to share the things which give us pleasure, for when we do, they become all the more enjoyable, no matter what the musical results may be!

PLAYING BY EAR

Many people can play melodies by ear. You can use your music, and play along, sometimes playing the melody and at times being the accompanist. This can be done by taking your right hand off the keyboard and letting the others play the melody alone while you play the chords and pedals. When your music has two or more parts in the right hand, you can play everything except the top part, which provides a nice accompaniment since it is easy to play with. This prevents you from dominating the lead part completely, making it a more cooperative endeavor.

CHORD ORGAN PLAYING

PLAYING BY NOTES

If music is needed, those who play the guitar or ukulele or banjo could read the chord names from your music. Those who play the violin or flute or oboe could read the melody from the chord organ music. Some parts may go a little too low for the flute or oboe, but such players usually can change the notes an octave higher. The Hammond Chord Organ music goes only two notes lower than a violin (low F and F#), and these notes are rarely used, so there is no problem of range for this instrument.

It's always a help to tune up first—the results will be happier and less shattering to the ear. You can be a real help by knowing what to do, so here is a tuning procedure for the stringed instruments. Use the following registration:



Then for a violin, give the pitch of A above middle C. After this string is tuned, let him tune the other strings from that A. If he wants help, here is the tuning for all the strings:



Tuning for a ukulele is as follows:



This works for songs in the key of C or G. For songs in F or B flat, tune every string a whole step lower.

For tuning a tenor banjo or guitar with the chord organ, set up the following registration:



Then tune to these notes:*



*Note: The actual pitch of these notes comes out one octave lower, which will match the strings of these instruments. The only note you can't match is the lowest guitar string—low E. Many guitarists and banjoists will want you to give them the pitch of just the highest string on the instrument, and they will tune from there. If they need help, you can act very professional by knowing the tunings!

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MUSIC'S MOST MEMORABLE MOMENTS . . . ONE IN A SERIES

FELIX MENDELSSOHN and the WEDDING MARCH

Of all the great composers, Felix Mendelssohn had, perhaps, the happiest life. Grandson of the great philosopher Moses Mendelssohn and son of a prosperous banker and devoted mother, he was recognized as a musical prodigy when, at age nine, he appeared as a pianist on the concert stage. Later, he was revered as a composer in his native Germany and beloved England, and was known to everyone as a man of wit, vitality and charm.

Yet even a life such as his has its black moments. One such time occurred for Mendelssohn in 1842 when the composer was 33 years old. He had been asked by King Frederick William IV of Prussia to take over the music department of the Academy of Arts in Berlin, and there, for almost

the first time in his life, he had been met by hostility from his colleagues and apathy from the general public. In the same year, his mother died, an event which saddened him immeasurably. He went to the King and asked to be released from his assignment. The King asked him to stay on a little longer, and commissioned him to write the incidental music to three plays, among them Shakespeare's *A Midsummer Night's Dream*.

Mendelssohn, we must imagine, went about his task somewhat reluctantly. Yet no matter what his inner feelings, *A Midsummer Night's Dream* is his most joyous, most captivating work, and the "Wedding March," written to celebrate the marriage in the play between Theseus, Duke of Athens, and Hippolyta, Queen of the

Amazons, has been played ever since to celebrate the marriage of lesser mortals all over the world.

A Midsummer Night's Dream is an enchanted, enchanting play; Mendelssohn's music, while never literally picturing the events onstage, captures this mood. And the regal, triumphant "Wedding March" has become probably the best-known piece of music in the world.

That day when Mendelssohn accepted the King's commission and turned to *A Midsummer Night's Dream* must be included as one of music's most memorable moments.

HAMMOND ORGAN
"music's most glorious voice"